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hover near them and are commemorated by them. Closely connected with this is the propitiatory aspect of the rite, which is at the same time a prophylactic against the wrath of all ancestors as constellated in the figure of a devouring Guardian Ghost. In the closely associated megalithic ritual in South Raga described by Tattevin,[1] those demanding special propitiation are the male representatives of the maternal line such as the mother's brother and the mother's mother's brother, whose favoured position under the former system of matrilineal descent has been undermined and to a large extent overthrown by the system of overt patrilineal descent, that, coming from the south, is the dominating feature of the latest cultural wave to have overtaken this part of Melanesia and the distribution of which in the North-Central New Hebrides coincides very closely with that of the Maki. In this sense the Maki also is a kinship rite of the highest significance, and in its component sub-rites also includes the ritual payment of debts to a great number of living relatives, chief among whom are the mother's brother and the wife's father.

Coupled with this is the effort to achieve immortality implicit in the attempt to ward off the evil activities of the Guardian Ghost, who is an earthbound creature guarding the cave through which the ghost of the dead man must pass on his way to the Land of the Dead, and who will devour him if not duly propitiated by the lifelong performance of these rites, supported by sacrifices performed by the dead man's kinsman during the ritual carried out at his death, and by the further presentation of a gift by the ghost of the dead man himself. This effort to escape the annihilating influence of the grave and rise superior to earthly considerations is further expressed in the identification of each individual performing the rite with the mythical hawk who presides over the rites and whose image adorns the shrines built in honour of the ancestral ghosts as well as the place of retreat to which the celebrants retire after their ritual re-birth.

Every step in this ritual is further accompanied by singing and dancing of the most elaborate kind expressing the whole gamut of emotions, accompanied by rhythms played on an orchestra of slit gongs formed from tree trunks hollowed out by means of a longitudinal slit. These gongs, many feet higher than a man, are in Malekula planted upright in the ground, and are carved at the top to represent a face of which the upper end of the slit takes the place of the mouth. These gongs thus represent ancestors, and the sounds issuing from the slit when they are sounded are the ancestral voices urging and encouraging the living to dance themselves into that state of communal ecstasy that banishes personal affects and brings them into communion with collective forces passed on from the long line of those now dead, who have themselves performed these rites, to their representatives now living and dancing, and to the issue of these still to come.

[1] See p. 721.

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Sacrificial tusked boars.

782 To achieve the results set out above, however, one more thing is necessary; for every one of these acts depends for its efficacy on, and derives its sanction from, what is possibly the most important item in the whole ritual, namely the sacrifice of tusked boars.

782 These boars are the most treasured possessions the natives have, and their ritual value lies exclusively in the artificial elongation of their tusks. 231 This is brought about by knocking out the upper canines, so that each tusk, having nothing to bite on, curls upwards and back, re-enters the jaw, and, growing forward again inside the curve described by the tusk on its first outward passage, once more issues from the jaw and continues to grow till its tip is for the second time seen gleaming outside the animal's lip. It is then said to have described a complete circle, and is at this stage fit for the highest form of sacrifice. Every stage of growth up to this point has its special name as listed in Chapter X, and in the long cycle of rites connected not only with the Maki but with all of the numerous lesser ritual performances such as the mortuary rites, the consecration of a new Lodge or canoe, and on innumerable other ceremonial occasions, each act is accompanied by the sacrifice of a boar whose tusks have reached the appropriate stage. Under favourable circumstances and with great labour the tusks may be induced to describe two or even three complete circles. Such boars become famous, large fees are charged [559] to any wishing to view them, and their sacrifice confers specially high rank on the fortunate and painstaking owner.

782 By means of such sacrifice the natives, in a witty but true phrase uttered by Godefroy, "spend their time in consecrating," and the most important objects they consecrate are themselves. For the main purpose of the enormous labour devoted to rearing these animals is the sacrifice of the Maki, when, after innumerable lesser sacrifices accompanying every step in the fifteen-year-long ritual, the chief tuskers are sacrificed on the dolmen and stone-platform which on Vao are the chief monuments erected, and 200 or more valuable animals are sacrificed on a single day, attached to long lines of small upright stones, some of which are the monoliths already mentioned. The efficacy of this sacrifice results from the fact that the sacrificial animals have themselves previously been consecrated through sacrifice of yet other boars, and have by this means become identified with the Guardian Ghost, and in the highest grades have been invested with a title similar to its own. At the moment of sacrifice the ghost of the boar passes into the sacrificer, who by this means himself becomes identified with this Being, and in this way builds up a power within him that he hopes will ensure him from being devoured when he dies. This sacrifice of tusked boars is said by the natives to replace the former sacrifice of human beings. In spite of the fact that human

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sacrifice was still practised in the Small Islands on certain ritual occasions till put a stop to by the white man, and is still practised on the Malekulan mainland, this does not form part of the ritual of the Maki itself, which, by the substitution of tusked boars, is held by the natives to constitute the main force in their culture making for peace.

Details of the procedure accompanying the sacrifice of these animals will be given in later chapters. This brief summary of their ritual importance is given here only to explain the immense value attached to them and the amount of time and care spent in their rearing. Not only are they reared at home, however; for trade in pigs is also the chief motive for the voyages undertaken by the Small Islanders in their seagoing canoes to the distant islands of Oba and Raga to the east, to Malo in the north as well as southward to Ambrim and the east coast of Malekula.

Tusked boars are also used, while alive, as currency. For, despite the elaborate ritual life that goes on in these islands, the Malekulan, not excluding the Small Islander, is nothing if not commercially minded, driving hard bargains, exacting the highest possible price for his daughters from their suitors, lending pigs out on loan, receiving high fees for the performance of magical rites, cures and other services; and, above all, in one of the most interesting ways of amassing wealth, namely the institution of copyright by which new songs and dances and even new forms of ritual are passed on from one individual or community to another on payment of high prices in pigs regulated according to the elongation of their tusks, without which payment not even the smallest element of ritual or artistic culture may be acquired by those not having previously possessed it.

New forms of the rite introduced from Lawor and Bot-walim.

This custom in turn enormously enhances the commercial importance of prestige, and itself largely results from the extraordinary mixture of cultures existing in these islands. For it is a fact well known to the inhabitants of every Malekulan village that hardly a single element of megalithic culture is indigenous. Every village has its own stories of where such and such an element of culture came from, and in the Small Islands it is known for a considerable number of generations back precisely what individual "bought" it and from where.

I have already mentioned the acquiring of the highest ranks in the megalithic hierarchy in South-West Bay from the village of Lambumbu some twenty miles up the coast. For the Small Islands the centre of distribution of innumerable new forms of ritual during the past eight generations has been the two villages of Lawor and Bot-walim which formerly flourished on the Malekulan mainland opposite Wala, but are now extinct owing to the bloody fighting that resulted from the first

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ancestral ghosts around whose cult the ritual which takes place in the dancing-ground centres.

Turning our backs now on the Lower Side, let us, with the aid of the panoramic view seen in the Frontispiece and Plates II and III, survey the high place where the chief sacrifices take place. From end to end the ground is about 300 feet long. Along the whole of the Upper Side, built on the slight elevation which forms one side of the valley, is a continuous platform of coral blocks carefully fitted together, rising to a height of 10 to 12 feet from the ground. This, though in appearance a continuous structure, is in fact a succession of contiguous stone-platforms on which the most important tusked boars are sacrificed.[1] On the extreme left is the enormous banyan tree already mentioned, some of the aerial roots of which have been carved away so as to form a kind of cave within the tree, where, on a part of the stone-platform rather lower than the rest, cannibal feasts were formerly held.

To the right of this in front of the stone-platform is a small dolmen and other upright stones, and to the right of these again stands proudly the orchestra of upright slit gongs, huge trunks of forest trees transported from the mainland, hollowed out through a longitudinal slit so as to leave only a thin shell of the original trunk. Above the slit is carved an image representing the face of the ancestral ghost, whose voice speaks when the gong is sounded by hitting one side of the slit with a soft-wood stick. The nose of the image is pierced, and from it hang the jaws of the tusked pigs sacrificed in its honour on the day of consecration. The tallest of these gongs is about 12 feet high, not counting the base buried in the ground. Since no sacred object is ever removed, but simply allowed to rot where it stood, the remains of old gongs are also seen, two leaning to the right, one lying in front, now used as a seat for casual use. Four different sizes of gongs go to make up an orchestra, and the complicated and indescribably stirring rhythms they beat out are the wonder of all who have the good fortune to hear them.[2]

Beyond the gongs, supported on three stakes, is a rack displaying the jaws of tusked pigs recently sacrificed in one of the innumerable performances that go to make up the protracted Maki rite. To the right of this is another small dolmen, and beyond this again is a cylindrical cane structure set up to protect a special yam and banana tree planted during the mortuary rites for an old man.[3]

To the right of these again are three large dolmens. These, as will be described later,[4] were erected at successive performances of the Maki rite (as in the case of gongs, no sacred stone object is ever removed), and are the stone altars at which other important tusked pigs are sacrificed.

[1] For details of the sacrifices performed here and at the other stones see pp. 413 ff., 430.
[2] For details see pp. 311 ff.
[3] See p. 350.
[4] See p. 414.

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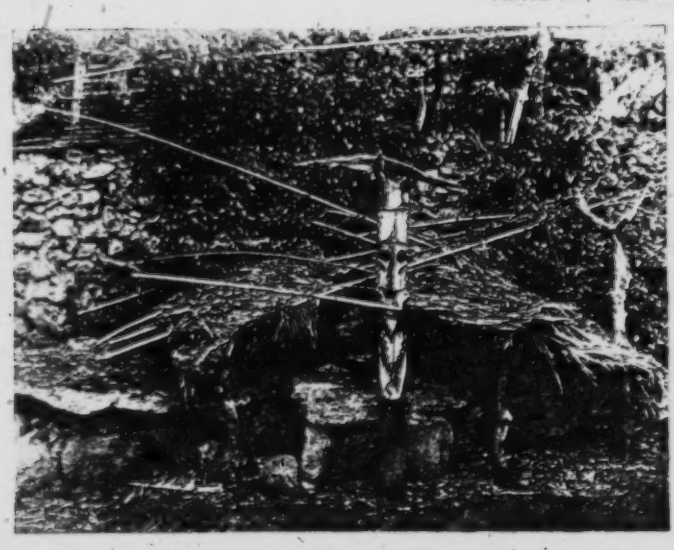

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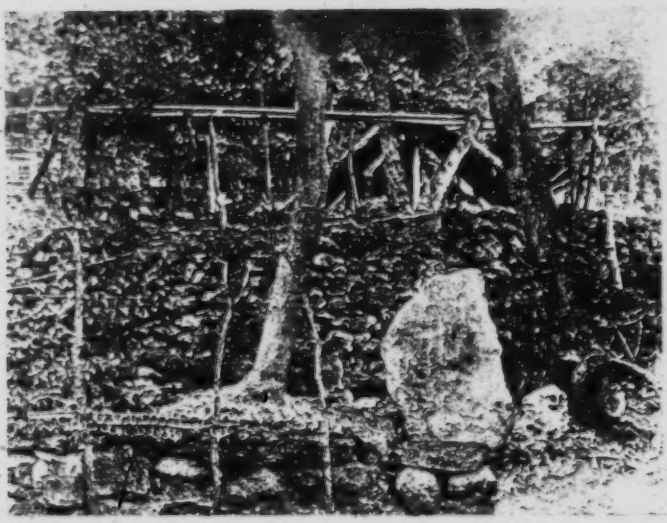

1. Dolmens at Pete-hul. The roof supported by the ancestor-image on the right has collapsed, causing the hawk-image over its head to fall awry. *(See Frontispiece)*

2. Large monolith and small dolmens on which lie the remains of a rack displaying the tusked jaws of sacrificial boars. Note the stone-platform behind. *(See Frontispiece)*

[Facing p. 36]

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Of these three, the latest to have been erected is still surmounted by the rotting remnants of the shrine with which all monuments are covered when in use, and faced with the ancestor-image which forms the fore-post of the shrine. Beyond these is another rack displaying the jaws of sacrificed tuskers, behind which is yet another disused dolmen, and finally, a monolith erected during the course of the rites at which high-grade tusked boars have been sacrificed and which is now both the memorial and dwelling-place of ancestral ghosts.

The ghamal.

Dominating the whole scene, behind the stone-platforms and partly hidden by trees, is a long thatched wooden building, nearly 100 feet in length, open at each end, and with its ridge-poles decorated at either end with a gigantic image of a hawk with spread wings cut from the buttress roots of a forest tree. This is the central village lodge, or *ghamal*, the roofed counterpart of the dancing-ground, where the old men congregate in bad weather for debates, and where all business connected with the Maki is conducted. This building, too tall to be included in the panorama, can be studied in Plate VII and Fig. 53. Part of the bamboo fence surrounding it is to be seen, however, on the panorama towards the right-hand side above the stone-platform. This *ghamal* had been erected only a short time before my arrival. As with the gongs and other sacred objects, no *ghamal*, even when past use, is ever pulled down, as may be seen by the rotting roof of the previous, now deserted, building seen at the extreme right hand of the picture.

Story of origin.

The spot we now stand on is that on which, according to legend, the creator-deity Ta-ghar founded the village of Pete-hul, by causing a certain fruit to fall which, splitting on the buttress root of a tree, gave rise to the first man and woman, and here their first son cleared away the bush to make his dancing-ground.[1] Behind, in the cliff flanking the north-western coast, is a series of caves called *mbarang*, the largest of which is behind the Upper Side of the dancing-ground where the creation took place, and it is for this reason that this quarter of the village is called *La-mbarang*, meaning "At the Cave."[2]

Togh-vanu and Tolamp.

Leaving this sacred place now by its northern end, we find ourselves surrounded on all sides by houses. This is one of the centres of the village,

[1] See pp. 82, 89.

[2] The sides of the ravine leading to the cave are planted with coconut trees stretching right up to the great banyan tree already seen. Speiser (3, p. 92) refers to huts built partly under the rocks, and says that the natives sometimes make fires and cook there.

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nothing to bite against, continue their upward growth.[1] Following their natural curve, they then curl backwards and then downwards, piercing the cheek and then the jaw. The jaw is no obstacle, for, growing now forwards again through the bone, they finally emerge once more, each having completed a whole circle, with the tip of the tusk just inside the spot at which it first appeared. When the tusk has pushed its way up for the second time so that its tip is visible outside the animal's lip, it is considered perfect from a ritual point of view. This is, however, by no means the highest possible stage of growth. Tusks so treated can, with luck and good management, be induced to describe two complete circles, and there are cases in which they have been known to describe three. During my stay on Vao there was one highly valued beast which had attained this triple distinction.[2]

Tusked boar the natives' sacrificial animal.

The motive behind the tremendous labour and endless care lavished to produce these results is a religious one, since the prime value of the pig with artificially elongated tusks lies in the fact that it is the sacrificial animal, through the slaying of which, with due ritual, a man attains life after death.[3]

The manner in which this is accomplished, and the endless ramifications, both ritual and commercial, resulting from this belief, will be dealt with in due place. It must suffice here to point out that the whole process involves the identification of the sacrificer with the victim, and that since, in this strongly patrilineal society, men only have souls and have the right to sacrifice, only male pigs are so treated.

Gelded pigs.

Male pigs are, however, of two kinds, gelded and not gelded. The practice of gelding pigs is probably due to a compromise between religious ideology and gastronomical considerations. For an essential aspect of sacrifice is that the victim should also be eaten. But the most valued tusked boars are always old; moreover, the pain attendant on the passage of their tusks through the jaw is not conducive to that state of contentment which would enable them to put on flesh. The result is that, apart from their tusks, they are, as a rule, nothing but skin and bones. Partly owing

[1] This operation will be fully described in a future volume on Atchin. A brief account by Père Godefroy is quoted on p. 259 of the present volume.

[2] See p. 247, footnote 1.

[3] Fowls also are sacrificed (see p. 390), but do not of themselves confer new life. Recent innovations also include the sacrifice of animals introduced by the white man, such as young bullocks obtained from planters—I saw, and will describe in a future volume, one such sacrifice on Atchin—though such innovations are not approved of by the old men. On Ambrim another introduced animal known to have been sacrificed is the dog.

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Godefroy, a few years later, on Vao, described a circle-tusker as fetching £40, and a circle-plus-re-entrant-tusker (i.e. a boar with tusks describing a complete circle and a half) as commanding as much as £50 or £60.[1] When the paucity of money possessed by the natives is taken into account, these represent fabulous sums.

RELIGIOUS VALUE OF THE TUSKED BOAR

Tusked boar the sacrificial animal. Identification of victim, sacrificer, and Being to whom sacrifice is made.

In the last paragraph I used the word "fabulous" not only metaphorically, but with intent. For the importance of the tusked boar in Small Island culture depends not on material but on spiritual values.

I have already said that its prime value rests on the fact that the tusked boar is the sacrificial animal. And sacrifice in these islands implies the identification of the victim, the sacrificer, and the mythical being to whom sacrifice is made.

Now there is ample proof that the sacrifice of tusked boars in Malekula and the Small Islands replaces the sacrifice of human beings. The evidence for this will be discussed in detail when we come to examine the religious institution of the Maki. It is here necessary briefly to anticipate this evidence in order to establish the motives underlying the reverence accorded to these animals and the zeal with which their cult is prosecuted. The evidence is a little complicated since, till the white man put a stop to cannibalism wherever his jurisdiction (i.e. his guns) could reach, the practice of human sacrifice did in fact exist, alongside the sacrifice of tusked boars. As the reader will have already gathered, however, Small Island culture is far from simple, and, as in all cultures, practices continue to exist which the official religion ignores. The official religion is the Maki, and it is in this that human sacrifice has been entirely replaced by the sacrifice of pigs. It is around this rite also, and its associated mythology, that the whole emotional attitude towards pigs centres.

Ta-ghar and Le-hev-hev.

We have already met with the two mythological figures of Ta-ghar and Le-hev-hev. These two form a mythological duality consisting of two opposites, namely, Ta-ghar, the male god of light who occupies the heavens, and Le-hev-hev, the being of uncertain sex who lives in a cave

[1] See p. 195. In the same passage dealing with bride-price he gives £20 as the value of a *bouar*, which he describes as a pig "of which the tusks have made one complete circle and a third of another." This term is, however, primarily applied to a simple re-entrant-tusker, and it is probably to such a tusker that Godefroy refers. If this is so, his price would agree tolerably well with mine, allowing for the evident rise in value since I was there.

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782 which once was the abode of all the dead, and through which all dead men must pass. We have seen also that the word Le-hev-hev, shorn of its prefix Le-, is philologically equivalent to the Banks Islands Supwe, and that the Vao figures of Le-hev-hev and Ta-ghar thus correspond with the Banks Islands Supwe and Tagaro.

Now, I have already pointed out how, in Vao, Le-hev-hev represents the reverse side of the social structure. If we re-examine Codrington's account of how Tagaro sent Supwe, who was always a mis-fit, "to a place where there is a bottomless chasm, somewhere inland in Araga [Raga], where he rules over the ghosts of the dead," we see that the two beings are in fact inter-connected, and that Supwe thus represents the reverse side of Tagaro. The power of Ta-ghar over Le-hev-hev, even in the realm of the dead, is seen in the fact that Ta-ghar is found in the cave alongside Le-hev-hev, and that it is only through his intercession that Le-hev-hev is persuaded to refrain from devouring the dead man's soul, or "ghost," by accepting the dead man's offering of the soul of his "death pig" instead, which Le-hev-hev promptly eats.[1]

Thus in the natives' view Ta-ghar is always good, Le-hev-hev is wholly bad. Theoretically, in the natives' opinion, the social structure on Vao is good, yet beneath all lies the fear that, after all, at a man's death, failing the due sacrifice of his "death pig," Le-hev-hev may devour his soul. The immediate remedy is that the relatives of the dead man shall sacrifice this "death pig," and that the dead man shall present the soul of this pig to Le-hev-hev, who will then devour the pig's soul instead of his.

Ta-ghar and Le-hev-hev thus mirror, in a mythical setting, the duality which rules native life: on the one hand the aspiration typified in the male natives' desire to climb ever higher and higher, which we shall see later when we come to examine the Maki rite;[2] and on the other hand the fear which he has at the same time of being devoured by the primeval force from which he has with so much exertion extricated himself and into which he is therefore in constant danger of falling back. His defence against the resulting annihilation—for if Le-hev-hev eats him he has no after-life—lies not only in the offering of the "death pig," for the sacrifice of which during his mortuary rites he is entirely dependent on the good-will of his surviving relatives. The whole Maki rite is, from one point of view, a lifelong prophylactic against Le-hev-hev through the pre-sacrifice of innumerable tusked boars.

This brings us to the core of the whole matter, for the tusked boar is the animal of Le-hev-hev, given to man by Ta-ghar[3] that he may sacrifice it, both as a defence against and in honour of Le-hev-hev, who is at once his own and society's unconscious side.

[1] See p. 232. [2] See p. 732.

[3] Mythological accounts of how Ta-ghar introduced tusked pigs to men will be told in a future volume on Atchin.

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Sacrificer identifies himself with Le-hev-hev.

Both objects are sim
tion with Le-hev-hev t
man's ghost, or soul, is
hev devours the ghost of
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owing to the fact that t
identified with the pig.
being to whom sacrifice
separate creatures, they
This something, in th
tangible part which, a
"ghost" (*ta-mat*), and
Now, women when they
exceptions,[4] they may n
young boys who have
only through sacrifice th
of prolonging his existe
intangible soul, which
connexion with Le-hev-
its position as intermedi

In order to understa
the sacrificial animal ac
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The Maki is a graded
and the performance o
which vary greatly in
there are very many—i
over thirty.[5] In others,
more completely democ

[1] This fact is mirrored i
in the same form, but on
the sameness of his creature
walk upright" (Codrington
a pig he has cooked as his "

[2] One might add also
at the dolmen which repre
says (1, 1933, p. 37), "We
and the sacrificer."

[3] Thus, in Mota, *qomate*
also the Oba tale of an "u
of the ghosts" (Codrington,
(Ibid. p. 249). For the id
Oba, see Codrington, 3, p.
it is *mumun*, which also m
life, *armat* or *tegar* after deat

[4] Those, namely, who h

[5] See Layard, 2, pp. 15

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there were formerly more. In all the Small Islands, however, a man who has attained very high rank is addressed by a title of respect philologically equivalent to the word *Supwe*. The term in Atchin is *na-sup*, and in Vao *na-humbe*. In South-East Oba the same word under the form *sungwe* is used in precisely the same way.[1]

Now, I have already shown how *na-sup* and *na-humbe* (and the same is true of the Oba *sungwe*) are philologically equivalent to Le-hev-hev shorn of its prefix Le-, and that this fact alone shows the identification of men of high rank with the Guardian Ghost. The means by which this identification is attained is a matter which, in Atchin where my own main enquiries were conducted, and where the whole Maki rite has become much more complicated and removed from its simplicity through the additions of new and highly spectacular features from further south, has failed satisfactorily to elucidate. For the explanation given in the simpler culture of Vao I am indebted to Godefroy, who found that the title of *na-humbe*, and the titles of the two lower ranks which lead up to it, are bestowed in the first place, not on the sacrificer, but on the tusked boar itself, and that it is only through sacrifice that a man assumes the rank of the victim he sacrifices. The tusked boar is itself previously sanctified by sacrifice of yet other pigs. The boar thus acquires a soul,[2] and it is through the passage of the boar's soul into the sacrificer that the latter is himself sanctified and takes on his victim's rank.[3]

Consecration of Tusked Boars

conferring on them the ranks subsequently to be assumed by the sacrificer

Godefroy gives a brief account of the stages in the consecration of a tusked boar, beginning with a short account of the extraction of the incisors, which he describes as the boar's "initiation." He says:

"This is how they accomplish the initiation of a future *na-humbe*:

[illegible]

[illegible] in the Banks district of South-West Bay sacred trees and plants, connected with the public graded society, chief among which is the cycas, also have souls [Deacon, p. 540]. These also are presumably sanctified by the sacrifice of the tusked beasts that are attached to them. An extension of the same motive is probably also to be seen in South Bay in the application of the word *tmas* to all objects, such as the cycas and dracaena, which are connected with a man's rise in rank. Though the South Bay word for "ghost" is *amat*, there can be little doubt that the two are connected. The term is also used for the influence that a man of high rank has over those in his immediate neighbourhood, a kind of "coercive power" directed against all those things which, in the natives' eyes, appear dangerous [Layard, *t*, 1927, pp. 518-9]. In this sense the word has the same meaning as the Small Islands word *tamat*, meaning "power," of which mention is made below.

[1] For the equation "Principle [sacrifices]=offering=god," compare A. M. Hocart, p. 67.

[2] Godefroy, *t*, 1934, pp. 105-19.

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They take hold of a young pig that has already got its permanent teeth. . . . He crouches on a tree trunk or other convenient seat, and holds its head fast between his hands; horizontally across its open mouth is placed a piece of wood to prevent it from biting; then the operator kneels in front of the patient. Armed with a kind of chisel cut from the branch of an orange tree, and with a hammer, or simply a stone, he taps repeatedly one side of the tooth [1] and then the other. In this way, it takes a whole morning to extract the first canine; at midday they rest, so does the animal; it takes the rest of the day to finish the operation. Before letting the animal go, they rub ashes into the still bleeding gums.[2]

"After a year, that is to say when the canines of the lower jaw have grown sufficiently to push up the cheeks,[3] they lead the animal on to the dancing-ground one day when some rite is in progress;[4] it then undergoes its first consecration, other pigs being sacrificed for it; then it is declared *ni-mal*.[5] Three years later, when the tusks have made a complete circle, it is consecrated for a second time; it then becomes *melek*.[6] When the tusk has completed its second circle, the pig will be consecrated *na-humbe*; and, some time later, *na-humbe se*.[7]

"These three honours, these three ranks, will be transferred to its owner on the ritual occasion when the latter sacrifices it.

"Meanwhile, it is itself, from the moment of its first consecration, elevated to the dignity of man.[8] This consecration into the rank of *ni-mal* confers on it the initial stages of the soul of a chief[9]—which perfects itself when it attains the rank of *melek* and attains the apotheosis of honour when it becomes *na-humbe se*.

"Here are the proofs. From the day when it becomes *ni-mal*, by taking this rank in the dancing-ground, the pig becomes, for its owner, the object of a semi-religious respect; at all events he treats it as his equal. He feeds it with the remains of his own meals and builds for it a small hut, not very imposing, it is true, but at least a shelter where he keeps it tied up night and day, for it may no more run about.

"When they are moved, these 'lord pigs' are treated with the greatest respect; never fail to be touched in any way. When they are at rest, their surroundings are forbidden, their loose droppings . . . a meaning is sought for their grunts and for their gaps. With what loving attention their well-being and comfort is cared for![10]

[1] I.e. the upper canine (*kamise*); cf. *Mota kete*, also applied to the eye-teeth in man.

[2] A full account of this operation as performed on Atchin will be given in a future volume. Ashes are frequently used as a disinfectant (see p. 511).

[3] I.e. the pig has become a crescent-tusker.

[4] We have not any what rite.

[5] This is a Mota rule (see pp. 431, 433).

[6] This is another Mota rule.

[7] These are not properly speaking titles, but terms of respect (see pp. 120, 431, 693).

[8] As we have seen above, it is actually the dignity of "glune."

[9] As elsewhere, Codrington uses the term "chief" to denote "man of high rank."

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to sacrifice a boar advanced to a grade too far beyond his own in the Maki hierarchy, the passage of the boar's soul into his would overwhelm him, and disaster would be sure to follow.[1]

Mass Sacrifice

Information regarding the details of sacrifice will be included in the chapters on the numerous sacrificial rites, and in particular that of the Maki. When it is realised that, on a single occasion at the culmination of the Maki rite, in addition to the circle-tuskers and tuskers of yet higher rank sacrificed by individual men, there is a mass sacrifice by the men of at least 100 tusked boars on the Upper Side of the dancing-ground as well as of 100 gelded tuskers on the Lower Side, the reader will be able to form some notion of the importance of these animals in native culture.

Stone Image of a Pig

Since I took no special photographs of live pigs on Vao, I here reproduce one of the stone image of a pig which I was shown resting on a dolmen erected in front of a Lodge in the now deserted mainland village of Tolamp, the final resting-place of the inhabitants of the submerged island from which this village took its name, before the last remnants of them took up their abode on Vao.[2] The Lodge has long since rotted away, and the dolmen now stands alone, half-covered with bush. The image is 19 inches long, and is called *wuli*, said to be equivalent to the pidgin-English "larrikin," or ruffian, a term recalling the character of the Guardian Ghost. In the short time at my disposal, I was unable to discover what purpose it served. The tusks are clearly indicated, and there are two shallow depressions on the back. I asked whether they might be for kava, which, though not grown by the people of Vao, is so used by the big Natmats of the North Malekulan plateau; but my informant was unable to say whether this was the case or not. There is a record of two "pigs carved of stone" kept in a taboo place belonging to one of the Lodges in Matanavat, on the north coast of Malekula, said to be used for magical purposes.[3] The only other example of a stone pig from the New Hebrides known to me, now in the Basel Museum für Völkerkunde, is said to come from Oba, and to have served as a kava bowl. Its back is hollowed out as though to receive

[1] Compare Deacon (*q.v.* 548), who says that in Seniang, the soul of a pig of well-developed tusk-curvature, such as a 10-circuit tusker (*mwag*), or higher grade, "is powerful, more powerful even than the spirit of some human beings. Thus if a small boy were to partake of the flesh of a pig of high grade, the *nimimin* [soul] of the animal would be stronger than the *nimimin* [soul] of the child and would devour it, so that the boy would die." (The souls of pigs and human beings are called by different names.)

[2] See p. 58. [3] Bastian, *q.v.* p. 39. Their magical use is not described.

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of the home-village only. As soon as the guests have departed, the members of this "line" make the logs fast between two canoes and, when the tide sets fair, paddle them over to the Small Island. As has already been pointed out, each village has its own beach. When the Gong-Raising rite is being performed at Pete-hul it is therefore to the long beach called Kowu facing the mainland that the paddlers steer their way. The Maki-men have already crossed over by themselves, and, as the logs approach the shore, they welcome their arrival by dancing and singing songs of the *Gong-Raising* and *Na-ril* cycles on the beach. As the logs, which are already referred to as "gongs," touch the shore, the chief owner of each one sacrifices a pig. This act of sacrifice is called *ra sale ghini ghawon ra*,[1] "we remove the salt-water from it (them)," and is intended, as the name implies, to purify the gongs from their contact with the sea. The charm implies, to purify the gongs from their contact with the sea. Such, at least, was my informant's explanation, but it would appear that it is possibly the owner himself who is thus purified, for it was further stated that while if all four gongs are owned by different men four pigs are sacrificed, if they all belong to one man only a single pig will be killed. Another curious thing about this sacrifice is that, for some reason unknown to me, no sacrificial signal is sounded for it.

The logs are now left for a considerable time to dry, high up on the beach out of reach of the tide.

Yam-table erected in dancing-ground. "Counters" for yams.

The next item of the procedure is the erection of a yam-table (called *kal-kal*) in the dancing-ground. This, being a small affair, is done by the men of the introducing "line" only, without help from outside. The bamboos for its construction have to be cut on the mainland, and on the day that these are transported to the Small Island and brought up to the dancing-ground the workers are rewarded with a feast of the famous variety in which the Maki-men, as usual, join.

On the day on which the yam-table is erected there is a special famous feast. Early in the morning, before it is put up, special puddings (*na-lagh*) are made and placed in each event in the Maki-men's own dwelling-houses. In the evening, after the yam-table has been erected, these puddings are taken out of the event, and one pudding is sent to each Quarter-Lodge in the double-village, since the two villages in this case act in concert. These are eaten by the members of each Lodge in their own Lodge-building, and after the eating is over, all the men of both villages gather together in the *ghamal* of the village in which the gongs are to be set up to discuss the provision of yams for the big feast connected with the setting-up of the gongs. To ensure the success of all such feasts it is necessary for each man to make himself responsible for

[1] A similar rite is performed when the dug-out hull for a sea-going canoe, felled on the mainland, first touches the shore of Wao (see p. 465).

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Table-stone consecrated by sacrifice of tusked boar dashed on it, and from now on called vet tinhe-timbi.

With immense uproar the stone is dragged into the dancing-ground. As it reaches the middle of the ground the foremost dancer, who has been carrying a live pig on his shoulder, sacrifices it by seizing it by the hind legs and, while he still dances, bashing its head upon the stone.

Through this act, the stone is consecrated as a sacrificial monument, and henceforth is no longer known by the secular name of *vet vokalagh*, but takes on the same name, reduplicated, as that of the sledge, namely *vet tinhe-timbi* with the accent shifted on to the penultimate *e*, a word combining the meanings of "to hit" and "to honour."

The stone is now left in the dancing-ground. The workers retire to their homes to rest and eat puddings which have been given to them. While they are gone, the Maki-men lay out lone-yams and attached-yams in heaps for them on the ground. When these are ready, the gongs are sounded with the signal called *ragh-ragha ne-luw na-ram*, meaning "to summon the people for their yams." The workers, hearing this, return to the home-village, numerous pigs are killed and placed with the yams. The leading-man makes a speech extolling the day's exploit, and all depart with their spoils.

THIRD YEAR

DOLMEN ERECTED

After this there is another interval of a year while the village makes good its loss in pigs and awaits a new harvest of yams for the celebrations commencing the next phase of the ite, which consists in erecting the dolmen.

Unless any unforeseen delay has occurred necessitating a yet longer interval, the yam-table erected on the previous occasion will still be in good order, and there will be no need to erect a new one. Proceedings therefore open with the usual distribution of "counters" among the members of the village, each of whom thereby undertakes to supply a given quantity of yams.

Velal danced by all villages. Supporting-stones collected. "Circling" for presentation pigs.

This having been done, and the yams having been garnered, the new step in the rite is ushered in by the dancing of *Velal* in rotation by all the Wao villages in the home dancing-ground, just as was done before Gong-Raising and before hauling up the table-stone.

When the last village has finished dancing, a day is appointed for

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CHAPTER XVI

MAKI FOR THE ERECTION OF A GHAMAL OR LODGE; WOMEN'S MAKI

MAKI FOR THE ERECTION OF A GHAMAL

INTRODUCTION

IT may have struck the student of graded society ritual in the New Hebrides that practically no mention has so far been made regarding the construction of a club-house or Lodge such as is customary for the higher ranks in many neighbouring districts. The only reference made to it so far has been that dealing with the construction of the existing *ghamal* at Pete-hul on p. 415, where it was seen that the rites connected with it are themselves regarded as a special kind of Maki, that they were performed, like the Maki, by only one of the two "lines" or marriage classes within the village, and that they took several years to perform.

Further enquiry elicited the information that a Maki for a *ghamal* was even more important, and took longer to perform than even the combined rites of High and Low Maki that have just been described; and this statement was borne out by the fact that, though the Maki for the existing *ghamal* at Pete-hul was started by Ma-taru's "line" while he was quite a small boy, by the time it was completed all those who had originally set it in motion, namely his classificatory fathers' fathers, had died and he himself was a grown man already wearing a bark-board belt. On this evidence, the complete rite must have taken at least fifteen years to perform.

The great importance of the rite is shown also by the fact that the only case of purely ritual human sacrifice unconnected with warfare that I recorded on Vao took place in connexion with the consecration of a *ghamal*, probably that which preceded the existing structure.[1]

As will be seen from Plate VII, a *ghamal* is a very large and durable building, with its main timbers made from the trunks of the hardest available forest trees. No wooden structure can last indefinitely in the tropical climate of Malekula, and it is necessary from time to time to construct a new one. Such reconstruction need not, however, be the occasion for making a Maki, for, when a *ghamal* rots, it may be rebuilt on the same site without being reconsecrated, and therefore without necessitating a Maki. From

[1] See p. 451.

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Penalty for neglecting communion rite with ancestors of owners of the land on which they are found. 796 X 346

At the outset of the rite, when the two table-stones were being levered off from the surrounding reef, some difficulty was experienced in getting *Wughi* free. The reason was that *Wughi* was found on land belonging to the now almost extinct community of Lavame, of which at that time only a single survivor remained. As we have already seen,[1] the proper course when taking such a stone is to perform first a communion feast (*ghete-ghati*) at the Lodge-building of the owners of the land on which it is found. But there were no longer any survivors of this Lodge. So those who had selected the stone said "Oh! They are all dead. They can't do us any harm," and neglected this duty. Then all the ghosts of Lavame were angry, and caught hold of the stone so that they could not pull it up. Seeing this, those who had been trying in vain to lever it up gave a large untusked pig and a piece of kava root (*malogh*) as compensation (*mbake*) to the only survivor of Lavame, an old man named Melteg-sarane, and thenceforth the ghosts were appeased and no longer hindered them in levering up the stone.

Human Sacrifice

Human victim obtained for sacrifice at former ghamal.

The following account of human sacrifice at one of the dolmens at the consecration of a former *ghamal* at Pete-hul was given to me by my informant Ma-taru. This *ghamal* was built by the men of Ma-taru's father's "line." These men had brought from what is spoken of as "higher up" the Malekulan coast, that is to say from the neighbourhood of Unua or Sanbaghe, a young man, for whom they had paid a good price in pigs, with the intention of sacrificing him on one of the dolmens during the consecration rites. Like all victims intended for sacrifice, this young man was referred to as a *ta-mat*, or ghost, even before the sacrifice had taken place. 796 X 346 782

Two Pete-hul Quarters deceive two others into not participating in sacrifice. Members of deceived Quarters depart and found mainland village of Le-se-kere.

In the absence of a human victim the sacrifice at each dolmen usually consists of large numbers of tusked boars, and both dolmens are thus consecrated on one day. On this occasion the men of the two southern Quarters called *La-mbarang* (A^1) and *Nalu* (B^2) deceived those of the two northern Quarters, saying, "You go and sacrifice your boars at the rear dolmen," and while these men were thus occupied, they themselves sacrificed the human victim on the front dolmen. This enraged the men of the two northern Quarters, *La-mbet-ra* (B^1) and *La-mbot-na-ninge* (A^2), so much

[1] See p. 364.

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that as a result of the ensuing quarrel the men of one of the *La-mbet-ra* "Sides of the Lodge" called *Na-tavu*, together with those of one of the *La-mbet-na-ninge* "Sides of the Lodge" formerly called *La-mbet-pung*,[1] left Vao altogether and went to the mainland of Malekula. There they are said to have snared 100 flying foxes with a net and to have founded a new village by "making Maki" with these, that is to say by performing the Maki rite and killing the 100 flying foxes instead of boars,[2] and to have called the name of this place Le-se-kere, which means "At the dancing-ground of the flying foxes." That is why the two Pete-hul Quarters in question had after this only one burying-place for greybeards (*mer-sean*), since each had only one "Side of the Lodge" left. Each Quarter, however, later restored its own balance by again splitting into two.

MAKI FOR THE CONSTRUCTION OF A QUARTER-LODGE OR "SIDE OF THE LODGE"

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In addition to a Maki performed for a new *ghamal*, it is possible also to make a Maki for the construction of a new Quarter-Lodge or "Side of the Lodge," at the consecration of which, as for a *ghamal*, those building it also become sanctified and take new titles and names. The name used for the Lodge by my informant on this occasion was *n'ime na vevean*. The phrase is a suggestive one, since *n'ime* means "house" and *veve*, of which *vevean* would be the natural nominal form, in Mota means "matrilineal moiety." I have unfortunately no information regarding the rites performed at such a Maki, apart from the fact that it is performed by the members of one *woroan* at a time, thus strongly suggesting that the word *woroan* as so used is equivalent to marriage section or "line."

WOMEN'S MAKI

MAKI FOR THE CONSTRUCTION OF A WOMEN'S LODGE

Women sacrifice and take new titles and names in their own right.

Yet another type of Maki is that performed for the erection of the Women's Lodges referred to on p. 47, in which women themselves sacrifice pigs and thereby are sanctified and take new titles and names. This is the only direct evidence I have as to the existence of a Women's Maki on Vao. I do not know whether this is the only type of Maki

[1] See p. 69, Map IV. The *La-mbet-pung* here referred to is not the existing Lodge of that name belonging to *Nalu*, but a Lodge of the same name formerly belonging to *La-mbet-na-ninge*.

[2] Sacrificing other animals or insects instead of boars is a common feature in semi-mythical accounts See pp. 284, 579.

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PLATE XX

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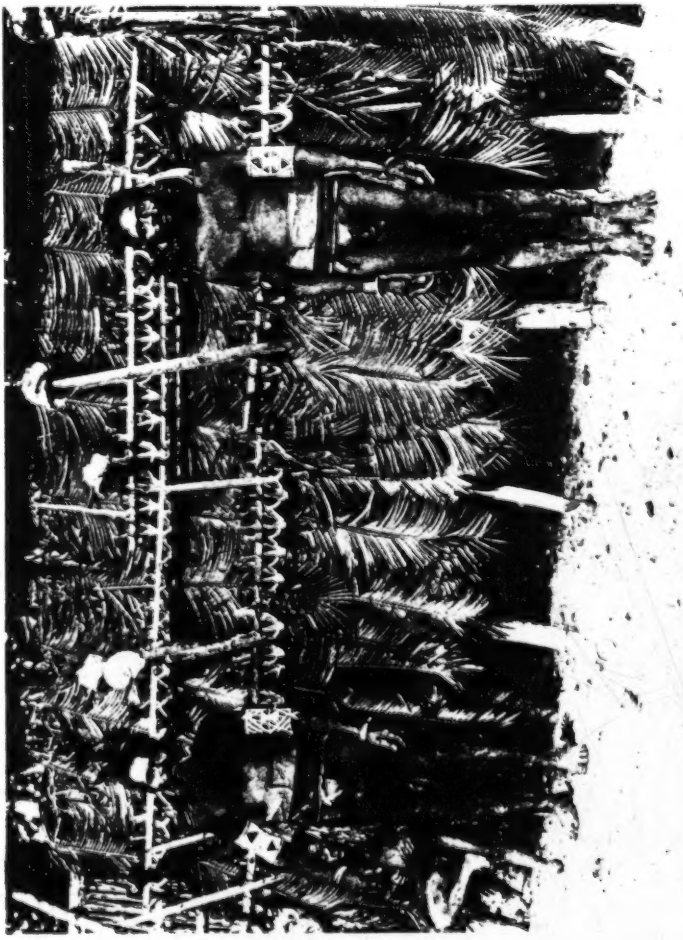

Racks displaying the tusked jaws of boars sacrificed at the consecration of a whaler at the village of Emil Parav on Atchin. The two men are joint "owners" of the "canoe." Two of their arm badges bear the design called *uena*, seen also in Fig. 84

[facing p. 468]

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Proceedings begin with the dance called *Le-tean*, and when this is over, payment of pigs is made to all those living who have previously made the sail of a sea-going canoe.[1] These pigs are presented by the chief owner placing them one by one upon his shoulder and calling on the receiver to come and take it. *Tunen* is then danced till dawn, when pigs are killed and placed on heaps of yams for each village represented. There is no *na-leng*.

The sail is then taken to the beach and placed on the canoe. This is then launched and the sail hoisted, and as they sail away the crew stand on the outrigger-platforms dancing and singing songs of the *Tunen* song-and-dance cycle.

CONSECRATION RITE (GODEFROY'S ACCOUNT)

The Inauguration dance, of which the above is a brief and incomplete account, is probably connected with the Consecration rite which Godefroy records:

"This rite has for its object the putting of a taboo on the canoe or whaler, that is to say, making them taboo to women. Once such a vessel is consecrated, no woman may touch it, far less embark on it. . . .

"In 1926, the four smaller clans of Vao—always associated together against the two larger—combined to buy a whaler 30 feet long; it cost them £200. As they received delivery of it about New Year's Day, they called it 'New-year,' which they pronounce *niouyet*.[2] For three months it lay at anchor off the beach belonging to Norohure, save for a few short journeys to the neighbouring islets and to the Canal du Segond.

"On account of the ravages of the sea-worms which live in those warm waters and bore through the keels of wooden boats, they hastened to construct a shelter for their beautiful whaler. They immediately made this shelter taboo, by sacrificing a pig in the dancing-ground. This shelter is one of the four existing on the shores of the island; I say 'exist,' for in fact there was only one left standing at the time the shelter in question was erected, the others had fallen in and rotted where they were, but the natives referred to them as if they still existed, on account of the sacrifices that had been made for them.

"As for the whaler, she received a grand consecration, similar to that of one of the great chiefs.[3] In her honour were sacrificed a dozen great tusked boars and a hundred cocks and hens, and two tons of yams were offered and placed, all decorated, on the great *kal-kal*.[4] . . . Then the natives danced all night till dawn, as is done in the great [Maki] rites.

[1] I.e. when the canoe is made and owned by the active "line" of Maki-men, to the members of the introducing "line."

[2] A typical example of French transliteration. The *t* is of course silent.

[3] The word "chief" is used throughout this account to mean "man of high Maki rank."

[4] Yam-table.

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"This rite had the effect of conferring a high rank—that of *nahumbe*, on the whaler. Henceforth, the natives will speak of her as of a person. When her owners desire to make a voyage in her, they say, '*N.* [the whaler] *e rong a vala—Niouyet e rong a vi Bu*,' '*N.* wishes to sail—N. wants to go to Ambrym," etc. And if, one day, a mishap should occur on some reef, they will perform mortuary rites as for a chief.[1] . . .

"This initial consecration affects only the whaler's hull. There will soon be another to 'bless' the sail, and its mast; then, lastly, for the rudder.

"These three rites have consecrated the whole whaler and her rigging: N. [the whaler] has become a chief, and she lives in a house, also 'blessed.' As I have already said, no woman may either touch her, or go aboard. If, one day, a neighbouring white man takes it into his head to approach the native owners with a view to borrowing their whaler, the elders whom he has approached will stipulate as part of the contract that the white man shall undertake, under pain of paying a high fine, to respect the taboo against women." [2]

The consecrated canoe acquires the "soul" and rank of (a) *the sacrificed tusker, and* (b) *its owner, the sacrificer.*

Another result of its consecration is to confer on the canoe, or whaler, a "soul" through identification with the chief sacrificial tusker whose title it assumes. Since the owner, i.e. the sacrificer, himself takes the same title, it is clear that this rite is in fact another form of Maki, in which not only the man, but also the canoe, takes on the rank of the sacrificed boar, and the two are, in this respect, identical.

Godefroy describes in moving terms the fate of a boat whose owner had died. The whaler was found "apparently abandoned under an old shelter. [The vessel had been bought in Noumea, and they had paid 2000 francs for it.[3]] It is no longer in use . . . simply because the chief shareholder (two clans shared in the purchase) has died, and, since then, none of his relatives have dared to revivify the 'soul' [4] of this whaler. . . .

[1] See below, p. 536.

[2] Godefroy, I, 1934, pp. 56-7. On one occasion, the young men of Pete-hul lent their "Comet" (see p. 470) to a young planter from a neighbouring isle, for a considerable sum. Several months later, the elders of Pete-hul, having found out that the young planter had allowed his wife aboard, went into a great rage, and forced their young clansmen who had arranged the affair to pay over to them the whole of the money they had received as rent.

[3] At pre-war rate of exchange. The incident took place about 1925.

[4] Godefroy does not record the native word which he translates "soul." The endowing of a canoe with individuality which this rite implies recalls Rivers's description, I, vol. I, pp. 170-1, of a rite performed at the launching of a canoe in Mota and Merlav which is similar to that carried out at the birth of a child.

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"When Masing [1] and his relatives bought this whaler, the elders of their clan consecrated it by sacrificing a valuable tusked boar, by which act the whaler assumed the rank of the sacrificed tusker. Now, the boar in question was a *na-humbe*, and the vessel had thus been promoted to the rank of chief. Several months later, they consecrated, by means of sacrifices and other rites, its sail, its masts, its rudder, and finally its hold. In this way, the 'Queen'—that was the boat's name—had acquired the rank of high chief, and thenceforth no woman might go aboard, or even touch her. Masing and his whaler had now become one and the same person, and, when Masing died, the 'soul' of his whaler followed its master, in other words disappeared. It will not return to inhabit its timbers again till that day on which a fresh sacrifice is made similar to the first. Meanwhile, the vessel is dead, but, for all that, has not lost her consecrated character. And if, either through meanness, or fearing the considerable outlay necessary for repairs, no one decides to become Masing's successor, the 'Queen' will rot to pieces where she is, and her shelter will also collapse and die." [2]

"MORTUARY" RITES FOR A WRECKED SEA-GOING CANOE

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So strong is the belief in the personal existence of a canoe that has thus been raised to high rank through sacrifice, that such craft are considered not only to live like human beings of high rank, but also, literally, to "die," and at their "death" they are accorded corresponding funerary rites.

Godefroy recounts how, during a storm, a whaler, named "Comet," after Halley's comet, which was brilliantly visible in the New Hebrides, was wrecked while an all-night dance was in progress in honour of the boat-shed they were erecting for it (they were all drunk). The "Comet" was driven on to the reef on the opposing mainland shore, and disappeared.

"On about the fifth day, when the sea had again become calm, the elders of the clan despatched several reliable men to conduct a search on the reef in order to establish the fact of the 'Comet's' 'death.' The seekers returned with the remains of the keel which they had found wedged between two coral rocks. The elders then held a debate, during the course of which they decided to begin forthwith the ceremonies proper to the death of a chief: the sounding of gongs and all-night dances lasting ten days; they began that very night.

"Nor was that all. On the thirtieth day of this mourning, men of

[1] Masing is not a title of high rank. Names are so frequently changed during the successive Maki rites that white men, not bothering themselves with native rites, frequently continue to call a man by the name he bore when they first knew him. This may be a case in point.

[2] Godefroy, I, 1932, p. 226.

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thus showing its connexion with the older form of initiation ritual preceding the introduction of 30- and 7-day periods found in the later forms of Initiation into Manhood.

As already stated,[1] Initiation into Sex as carried out from the Small Islands differs from Initiation into Manhood also in that, while Initiation into Manhood is a communal rite organised for all boys and youths of a given section of society, Initiation into Sex is a much more individual affair, only those boys who, having already undergone one series of compulsory ordeals, feel themselves strong and desirous enough voluntarily to undertake fresh trials offering to go.

Till then they must sleep along with those newly initiated into manhood in the initiation house. But they are nevertheless free to roam about with due circumspection providing they observe the initial restrictions about meeting women. Sooner or later they will learn that their elders are planning a trading expedition to Oba. No youth who has not yet been initiated into manhood may go on these expeditions. But now, if any youth has made up his mind to go, he will, secretly and without saying a word to any one, turn up at the launching of the canoe. Here he will meet others who have similarly but in all secrecy made up their minds, and their ordeals immediately begin.

Such is the case on Atchin, where I myself accompanied one of these expeditions, of which a detailed account will be given in another volume. This is one of the rites of which I did not obtain an account on Vao, so that I am unable to give details of the pilgrimage as undertaken from this island. Godefroy, however, gives a very incomplete account which I will quote here as giving some idea of the essential structure of the rite.

GODEFROY'S BRIEF ACCOUNT

According to Godefroy's account,[2] taken from the lips of Melteg-lil-nale, the elders undertake a special voyage for this purpose. Pigs, fowls and yams are offered to the ancestors, to whom supplications are made to look favourably on the novices, to change the direction of contrary winds and to minimise the force of currents and tidal waves.

On the eve of departure a tall bamboo is set up on the shore facing the beach from which they leave, and on this are hung dry coconuts, conch shells and consecrated herbs. On the day of departure itself the canoe [3] is loaded with provisions, fresh coconuts for drink, and lastly the pigs. According to Godefroy, the novices adorn themselves for the journey,

[1] See p. 476.
[2] Godefroy, 1, 1933, pp. 231-2.
[3] In Godefroy's account it is a modern whaler. On Atchin these voyages always start in the afternoon, so that when night comes there will be stars to guide them, whereas by day there would be nothing but the wind, which often changes. By dawn they reckon to be within sight of Oba.

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Special song.

881 688 533 "There is a special song belonging to this pilgrimage and to the voyage there and back; but it is kept secret, on pain of death." Godefroy relates that one day, when the young men of Wala had just come back from their initiation on Oba, one of their elders, while resting one afternoon in his house, was surprised by his wife in the act of singing over to himself the sacred Oba song, with the result that she immediately began to embrace him, begging him to sing over to her this chant unknown to the uninitiated and above all to women. "He was unable to resist, and was seduced into betraying the famous Oba song. While he was singing it, however, two youths who happened to be sleeping beneath the gable of a near-by house woke up, and naturally overheard the stanzas of the forbidden song. Horrified, they rose up and fled as fast as their legs would carry them to the *ghamal*, where they told of the wretched man's crime. That night, there was a debate followed by judgment. The culprit saved himself by fleeing, with his wife, in a canoe and lived for many years in exile. Eventually he managed to come back, but not without sacrifice of several large tuskers, which was an expensive business." [1]

881 533 I do not know what this special song is. The youths from Atchin learn many songs when on Oba. Those are of two kinds: (*a*) these called "Oba Men's Songs" which are sung also during the Maki and mortuary rites, usually in connexion with canoes and tusked boars, and (*b*) special love-songs called in Atchin *nu-mbo tamar*, examples of which will be given in a future volume.

Appeal to ancestors for fair weather for a safe return.

881 782 Godefroy gives a dramatic instance of the special care the ancestors are held to exercise over this expedition. Note that in this instance it is the ancestors who are appealed to direct, through song and sacrifice, in marked contrast to the ordinary weather magic done privately by individual practitioners.

"About four years ago [i.e. about 1928] the young men of the villages of Pete-hul and Togh-vanu undertook their pilgrimage to Oba. On the Seventh Day after their departure the trade wind was blowing with such violence that there appeared to be no hope of them returning on the appointed day, the date of a great feast to be held in honour of their pilgrimage. That evening, at their daily debate, the elders reminded the young men who had stayed at home that in their young days several sea-going canoes had foundered with their crews in a similar high wind on account of the tidal wave produced by a change in the direction of the current. The old men then ordered the immediate sacrifice of several pigs and the formation of a procession to that spot on the beach from which

[1] Godefroy, 1, 1933, pp. 233-4.

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the pilgrims had left. The sacrifice and the accompanying ritual dance took place on the eve[ning?] of this Seventh Day. Next morning some thirty men and children, massed in regular lines of four, five or six,[1] singing at the top of their voices, danced up and down the beach at the water's edge. Hearing them sing, I went down to the beach to watch the procession. I approached and asked the oldest among them what was the purpose of this rite. He answered (I quote his reply word for word): 'We are performing a religious act handed down from our ancestors. By this rite we extend succour to our kinsfolk who have bad weather for their homeward voyage.' Then straightway he left me to rejoin his line.

"On the Tenth Day, in the morning, the pilgrims returned, thanks to the favourable wind which had followed the storm. No one on the island doubted for a moment but that their safe return was the reward for the sacrifices they had made." [2]

SUMMARY

Death and re-birth.

This account, though very abbreviated, affords nevertheless a fair general view of the outline of the rite, which is clearly one of ritual death and re-birth. Ritual bathing is an integral element in all such rites, and the silence and fasting represent a state of death. As will be seen when we come to examine the more detailed account of the Atchin rite, in which the novices are hand-fed and may not move even for excretory purposes, the rite is also one of re-birth in the sense that the novice is ritually regarded as a new-born child.

Resurrection and sex.

A point of great interest is the final half-burial and resurrection of the novice. This feature is found both in the *Kwatu* society of Maewo [3] and in East Santo.[4] It is, however, absent from my Atchin account, but its place is there taken by a hut built on the shore, inside which is the model of a woman shaped in sand, with which the novice, after suffering every kind of sexual indignity, is supposed to go through the motions of copulation. If these are indeed one and the same rite, of which my account omits the first part and Godefroy's the second, it would appear to represent a dramatised apotheosis of the novices' period of trial in a sudden transformation from a state of supposed death to one of mock sexual experience.

[1] From the formation of this dance in regular lines it seems likely that it was a type of maze-dance or *na-leng* (see p. 338).
[2] Godefroy, 1, 1933, p. 232.
[3] See Codrington, 3, p. 90.
[4] See Speiser, 3, p. 287.

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gani mo ruk se!", "We have cooked a woman and eaten her, and found her very good."[1]

Cannibalism an integral part of human sacrifice.

Such meals, held in secret for fear of vengeance by a British or French man-o'-war, represent the last stage in the degradation of what was once in the Small Islands, and still is in the interior of Malekula, a very important custom of religious import, in which cannibalism formed an integral part of the larger and more embracing rite of human sacrifice.

We have already seen several examples of victims killed during the course of ordinary warfare brought home and "sacrificed," whereon the sacrificer becomes ritually re-born.[2] In all such cases the body is then sacramentally eaten in a manner to be described below.[3] It is to be noted, however, that in the old type of warfare before the era of wholesale slaughter due to the introduction of European firearms a man was rarely killed in order that he might be eaten, but was only sacrificed and eaten if he happened to be killed. Moreover, in such cases the motives proper to sacrifice were more often than not mixed with emotions of revenge.

Since ritual cannibalism is far from being universal even in the Western Pacific, and since elsewhere the motive of revenge is amply satisfied by the mere act of killing, combined at times with bodily mutilation or exposure to public view, it is clear that we are here faced with a cultural element introduced into warfare from some other source.

There is a clear indication as to what this source was in the statement so often made by the natives in all the Small Islands that the sacrifice of tusked boars in the present-day Maki replaces the former sacrifice of human beings.[4] I have already referred to the traditional slaying on Atchin, some twenty generations ago, of a cannibal ogre called Ias (corresponding to the mythical *ias* in South Raga) by two brothers called Mal-mal-mari and Mal-mal-oba who were apparently responsible for the introduction of the Maki into that island.[5] The same point was made in the answer given to Godefroy by a Vao native whom he asked what his ancestors did before the establishment of the Maki. The native replied, "*Nam ven-venei re, nam ga-gani re,*", "We used to shoot and eat

[1] With regard to the killing and eating of white men, it may be of interest to quote from a letter written by Mr. Ewan Corlette (2) who has lived on Malekula since 1903. He says:

"In the whole thirty-five years of my residence here, no missionary (white) has been killed by natives, nor is there any record of any such thing before: though a good many whites have been killed, no adult has ever been eaten or captured, within my knowledge: the last white man killed was a French recruiter, in 1917, at Malua Bay, on the West Coast. The last murder—there is a psychological difference between a shooting and a murder—was that of R. J. Bridges and his five children, at Tautu, on the writer's property. The body of one of the children, a boy aged four, was taken to the village and eaten: this is the one and only instance within the writer's memory of any person of white blood being eaten."

[2] See pp. 608, 611. [3] See p. 622. [4] See pp. 14, 253, 736. [5] See p. 171.

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one another."[1] Amplifying this, he went on: "They fought with bows and arrows, and ate one another! They had no sense, they understood nothing, they were savages . . . *as-mas gos-gos* [literally 'birds of prey']. But the Maki made us wise."[2]

Theoretically, therefore, the Maki is held to have abolished human sacrifice in favour of the sacrifice of tusked boars.[3]

Human sacrifice at consecration of a ghamal.

Nevertheless, it still remained customary to obtain a human victim for sacrifice, if possible, on the dolmen built in front of the *ghamal* during the consecration rites connected with its erection, and these rites were regarded as a type of Maki.[4] In the case recorded on p. 451 the victim was bought from the neighbourhood of Unua, on the east coast of Malekula outside the Small Island cultural area, and would therefore be regarded as a foreigner. I do not know whether he had been killed in battle or whether he was an undesirable member of the sellers' own community on whom they decided to "cash in" and so trussed up in the same manner as the human victim sent as a peace-offering described on p. 599. The victim sacrificed at the consecration of the *ghamal* was paid for with pigs, but I did not record the number of these, or their grade value. There is no doubt, however, that the human victim was worth many times the value of the finest tusked boar, as the emotions arising out of the disputed right to perform the sacrifice, which caused the members of the discomfited Lodge to leave Vao altogether and found a new home on the mainland,[5] clearly show. There is no doubt also that the victim was subsequently cut up and eaten, as is the invariable custom after formal sacrifice of this nature.[6]

[1] Literally "We (repeatedly) shot one another, we ate one another."

[2] Godefroy, 1, 1933, p. 51. In a previous phrase he erroneously attributes the introduction of the Maki to Melteklerang (see p. 283, note 2). He also makes the native say that his ancestors were "like wild beasts," an unfortunate phrase, since there are no wild animals in Malekula larger than the imported rat.

[3] It is notable, however, that the Ambat (variously called also Kabat and Hambut) culture-heroes in West and South-West Malekula were not cannibals though the present inhabitants are (Deacon, 3, pp. 227-8).

[4] For human sacrifice on a dolmen on Malo see Donau, quoted by Speiser, 3, p. 242.

[5] See p. 452.

[6] Obtaining a victim for purely ritual reasons by means other than war is reported also from South-West Malekula by Deacon (4, p. 228): "It is said to have been common in days gone by to buy, or obtain in some other way, a human victim for an important *Nimangki* celebration." Here, however, unless Deacon is mistaken, the sacrificial aspect seems to have given place largely to sensual considerations, since he adds: "apparently this did not form any essential part of the ceremonial, but was regarded merely as a tasty contribution to the feast."

One method of obtaining a victim recorded by Harrisson (2, pp. 38-40) seems to have been the rearing of a bastard solely for sacrifice. The bastard is adopted by a married man who "sees that the child is carefully tended and brought up as his own son, kept healthy and given the best affection," but at the same time keeps him in complete

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It has been pointed out already that the Maki performed for the erection of a *ghamal* was a very special type of Maki, probably of a more archaic type than the Low and High Maki which constitute the normal present-day ritual cycle, and it is probably for this reason that the only actual case of human sacrifice that I have recorded as forming part of Maki ritual was connected with this older type of the rite. I have no record of any such human sacrifice either at High or Low Maki.

Cannibal oven on stone-platform at Pete-hul.

At the same time, however, there still exists, as we have seen, the cave hollowed out among the roots of a banyan tree on the Upper Side of Pete-hul dancing-ground and illustrated in Plate II, in which there was a special stone oven reserved for cannibal feasts. Godefroy says, "In the old days, it received the cut-up limbs of the enemies of the Pete-hul clan who had been killed in war, and these enemies were Vao men belonging to other clans." [1]

The victims were, of course, not confined to the members of other

ignorance of the fate in store for him. The sacrificial rite is said to take place when the boy is about thirteen. A special shrine is built over what appears to be a stone-platform with the usual ancestor-image in front supporting the carved image of a hawk. On the morning of the fatal day the wife of the adopted father who is about to sacrifice him decorates the victim with flowers, bright feathers of scarlet parrot and green fruit-dove. His body is then rubbed down with coconut oil, and his face is painted (though it is not stated what colour). His body also is decorated with leaves, and, though he has not been incised, he is given a new penis-wrapper. Then, as though he were the chief personage in the rite, he leads in by its rope a three-circle-tusker, painted as he is, while behind dance his fellow-villagers. Inside the shrine is a "stone-altar" (i.e. dolmen). It is not stated in what relation this stands to the stone-platform, but from the description it would appear to be in front, as on Vao. The adopted father sits on this dolmen, waiting as the procession headed by the victim dances towards him. Suddenly, those dancing behind the boy seize him, and slipping over his blue-painted neck a rope dangling from the hawk-image, jerk it so that he is left hanging, whereon the sacrificer, lifting his club, sacrifices him by striking him on the head. The victim is then lowered, and the three-circle-tusker he led in is clubbed also and left on the victim's body to die. The body of both victims, the boy and the tusked boar, are then given to the sacrificer's "friend," and the boy's body is given to the makers of the ancestor-image belonging to the neighbouring village of Wowo to eat. The sacrificer assumes the title Mal-tanas. "He communicates with the unearthly. He may do as he wishes; he may even do what is not done. No man dare be hated by him. After the killing he stays for thirty days on the stone-platform; his limbs are covered with armlets of the most valuable shell beads from Malo island . . .; he has pigs' tusks as bangles from elbow to wrist, he eats only yam."

[Apart from the poignant interest of this story, it is significant to note (*a*) the ritual identity between the human victim and the three-circle-tusker; (*b*) the title Mal-tanas, which means Lord of the Underworld, corresponding to that of Le-hev-hev the Guardian Ghost assumed by Asaor on Vao (see p. 606); and (*c*) the ritual seclusion and abstinence observed by the sacrificer on the stone-platform after the rite.]

[1] Godefroy, 1, 1932, p. 231. He adds: "Later, when peace was ultimately established among all the Vao clans, it served for the preparation of feasts more fitting for human beings: pigs, and even heads of young cattle, had the honour of passing through the oven. At last, the rain having washed away its exterior walls, causing great loss of heat, it was filled in, and still is, let us hope, for ever!"

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Vao clans,[1] since, as we have seen, warfare was not confined to Vao, but was waged also against mainland villages and other Small Islands, whose dead were also, if possible, eaten. What connexion, if any, the cooking and eating of enemies had with the present-day Maki I am unfortunately unable to say. It is, however, to be noted that the cave and oven are situated on a pile of stones forming the earliest stone-platform of the long wall-like series of such monuments that have been built for successive performances of the Maki rite in this village. Taken in conjunction with the fact that on Atchin a human victim taken in war was always slaughtered on the stone-platform, there seems at least strong presumptive evidence that in some earlier form of the rite human sacrifice played an important part.

Human sacrifice on dolmen confers higher favours than the sacrifice of tusked boars. "Re-sacrifice" by men of high rank.

There is in any case no doubt in the native mind that human sacrifice conferred favours of the same order as, but still superior to, the sacrifice of tusked boars at the Maki. For, in warfare, every effort was made not to kill an enemy outright, but, having severely injured him so that he could not escape, to transport him home to be ritually sacrificed, on the great dolmen if on Vao, or on the stone-platform if on Atchin. So important was it to keep the victim alive until the moment of sacrifice that, if he showed signs of dying before there was time to bring him home, the victor would swiftly build an improvised dolmen in the bush and ritually sacrifice him on that. Sometimes, however, when a man had been killed, the sacrifice was performed not by the actual killer, but by some older or more important member of the clan on whose behalf the killing had been done. Instances of this have already been given on pp. 606 and 611. It will be remembered also how, in the account of the foundation of Pete-hul, when Na-va-gharu-kalat commanded his clansmen, "If any stranger come ashore, kill him and bring him to me to cut up," it was not the killer, but Na-va-gharu-kalat, who intended to have the honour and glory of performing the sacrifice.[2]

The sacrificial act. All male members of the community partake of the flesh.

If forced to sacrifice in the bush, the sacrificer had to use any weapon he had at hand with which to deal the sacrificial blow, and moreover had

[1] Those killed in disputes between different portions of the same patrilineal village were neither sacrificed nor eaten. Their immediate kinsmen were allowed to take the body and give it due burial. A case in point is that of my informant Ma-taru's father Ter-ter-mal, of Tolamp, killed during a fight between two Tolamp Lodges. His body was recovered and received due burial, and so saved from the fate of being a wandering ghost.

[2] This recalls the practice in Tanna, where cannibalism was the prerogative of the chiefly class (Humphreys, p. 83).

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PLATE XXIII

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to forgo the publicity that accompanies sacrifice on the great dolmen at home. Therefore every effort was made to transport the body home, when the sacrificer ceremonially despatched the victim (whether alive or already dead) with the special kind of wooden hatchet illustrated in Plate XXIV,[1] the only difference being that if the victim was alive the act of sacrifice was called by the sacrificial term *mal*, while in case of re-sacrifice after death it was called simply *ta*, meaning "strike." Indeed, so strong is the natives' recognition of the symbolic nature of such re-sacrifice that there are cases on record of the re-sacrificer simply tapping the dead body with his finger. Whatever action was used, however, the result was the same, namely the sacrificer became entitled to have his share of the body cooked and eaten at the feast. [illegible] [illegible] [illegible]

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Thus, through the sacrifice of a human being, the sacrificer is re-born in a kind of transcendent way, becoming almost a god, and this benefit extends beyond the individual to the whole community, which, through partaking in the feast, which is a communion rite, and each taking a morsel of the sanctified flesh, also partakes of the re-birth.

The close resemblance between this rite and that of the Christian Mass could hardly be more clearly expressed than in the following dialogue recorded by Godefroy as having taken place between himself and a young native boy on the eve of Christmas, 1931. The boy approached him with the request that he might be confessed. Godefroy asked:[1]

"So you want to communicate tonight?"

"Yes, Father."

"No, I cannot permit that unless you can explain to me what communion means. Tell me, if you communicate tonight, what is it that you eat?"

"Father, communion means eating the child Jesus."

"That's right. That's exactly it. But now are you going to set about it? Where is the child Jesus?"

"Father, he is up in heaven."

"Have you seen him?"

"No, Father. We can't do that now, but we shall when we die."

"Yes, but you aren't dead yet. How will you be able to eat him tonight?"

"Father, when the priest says the Mass, he takes the host, but that is only bread. But when he has said a prayer over it the bread goes away altogether, and only Jesus is left."

Godefroy goes on: "Charmed by the boy's childish but substantially correct replies, I had no hesitation in admitting him to communion, and advised him to come back often to 'eat' his child Jesus at the holy table."

When we remember that the human victim on Vao was formerly (and still is on the adjacent mainland) sacrificed (i.e. consecrated) on a dolmen, which the Roman Catholics rightly refer to as an "altar," that this dolmen was furnished with an ancestor-image, and that Père Godefroy had shortly before (on August 15th, 1931) installed a statue of Notre Dame de Lourdes in his little church,[2] we may imagine what visions of cannibal feasts were called up in the boy's mind. How conscious the missionaries are of the very real connexion I cannot say. Psychologically conceived, the cannibal overcomes and subsequently consumes or re-absorbs the Old Adam in terms of human victims, and as a result is re-born, together with all the members of his clan who partake with him of the flesh. The Christian becomes spiritually renewed through precisely the same sequence of events when, in the Mass, he consumes the body of the sacrificed Christ. Those who, belonging to the present scientific age,

[1] Godefroy, I, pp. 190-1.

[2] Renaudy, p. 180.

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are no longer able to gain sal- vation either through eating their fellow-men or through the Mate, have the more difficult task of withdrawing all such 'projections' by overcoming the Old Adam within themselves and of becoming re-born through a re-absorption of its contents which, in dreams, is still symbolised by eating, such eating being repugnant or not according as they reject or accept the lesson which the dream teaches.

To most adults (though not usually to children) it is repugnant, and it is therefore of interest to find that while the cannibals of the Small Islands attach great spiritual value to the eating of human flesh, the actual rite of it is not always relished as is commonly supposed. Thus, among the Big Nambas are reported as being great lovers of human flesh, there is Malekula resembling the degraded practice of eating it especially for eating.[3] Nor is there any ground for the conception that cannibalism originated from the desire on the part of a largely vegetarian people to supply a deficiency of meat. On the contrary, human flesh is on occasion, for ritual reasons, purposely boiled before eating. Such is the case in Tanna, where, at the first eating, boys have on this account to be forced unwillingly to partake.[4] From all over the islands come reports that, quite apart from any white influence, the natives have a feeling that the eating of human flesh is "not quite normal."[4] Thus, Codrington reports from Oba that "the boys were afraid, but were made to do it. It is the feeling there that to eat human flesh is a dreadful thing, a man-eater is one afraid of nothing." This reminds us of Asaor's adoption of the name of the Guardian Ghost, the definition of whose fearsome attributes is that she is "afraid of nothing."[5] Codrington continues that in Oba "on this ground men will buy flesh when some one has been killed, that they may get the name of valiant men by eating it. A certain man in Lepers-Island [Oba] mourned many days for his son, and would not eat till he bought a piece of human flesh for himself and his remaining boy; it was a horrid thing to do, appropriate to his gloomy grief."[6] In other parts of the group, cannibalism has become degraded into a pure lust for human flesh, and in most places it includes notions of revenge. Even in those cases, however, in which contempt plays a large part, as in South-West Malekula, where there exists a special cannibal society called Nimbrel, the eating of a human being was never treated as a purely secular affair.[7]

While cannibalism is thus seen to constellate a great number of emotions in other Islands [illegible]rd little of such secondary characteristics on Vao, where the act is [illegible]rimarily regarded as a sacrifice. But the motive of boasting and the [illegible]isition of a reputation for ruthless valiance

[illegible]4.
[illegible]n, 3, p. 344.

[3] See Deacon, 3, p. 496.
[4] Ibid. p. 240.
[7] See Deacon, 4, p. 230.

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certainly exists there as elsewhere. Thus, my own informant Pelur is credited with having killed thirty-two men, all of whom have been eaten, but it is to be noted that the emphasis is here on the killing (i.e. the sacrifice) rather than on the eating. This number is, moreover, unusual on Vao, though beaten by the report of one East Malekulan chief having killed and eaten one hundred and twenty.[1] Both cases are almost certainly due to the introduction of the musket and the consequent orgy of killing described on pp. 602 ff., which, wherever it takes place, by making killing too easy, inevitably detracts from its sacrificial nature and leads to those excesses of which, though he himself was responsible for the introduction of this lethal weapon, the white man usually hears of and condemns.

[1] Reported by Paton (see Speiser, 3, p. 242).

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Dr. W. H. R. Rivers and myself to Malekula.[1] These monuments, which include dolmens, monoliths, stone-platforms, cairns, and circles, primarily and to this day still associated with mortuary ritual, reach their highest development in connection with the great sacrificial rite called *Maki*, the name given in these islands to a socio-religious hierarchy corresponding to the Mangke of the Big Nambas, based on identification with the ancestors and with a mythical hawk. This rite is at once the great unifying factor in these islands and at the same time the most frequent cause of the intensest rivalry. In most parts of Malekula the rite is an individual one, performed by one man at a time, and consists of a number of grades which last a life-time in the taking. In Atchin and the neighbouring islands however, owing to their possession of an anomalous kinship system closely allied to the six-class system of relationship discovered by Deacon on Ambrym, it is a communal one, all men of alternate generations within any given village sacrificing at once. The sacrificial animal is the tusked boar, from which the upper canines have been removed in order to allow unimpeded growth to the tusks, which curve round, re-enter the jaw, and, if the boar is allowed to live, finally emerge again and, in rare instances, make three complete circles. The rearing of these boars is an extremely skilled process in which the inhabitants of these islands excel all others, and is accompanied by many magical performances. These boars are graded according to the size of their tusks at any given moment, and also, while alive, serve as currency for the purchase of wives, for ceremonial exchange between affinal relatives, and for innumerable other purposes. It is thus no small indication of the importance of the *Maki* in native life that it is not unusual at the culminating point of one of these protracted rites for as many as five hundred of these valuable tusked boars, each worth from ten to forty pounds in English money, to be sacrificed at once.

There are two kinds, or to borrow an ecclesiastical term, uses, of *Maki* in these islands. In the older form, still practised in the village of Petehul on Vao, there are two monuments only, a large dolmen and a stone-platform, at each of which the sacrifice is made.

In the newer use as practised on Atchin ten shrines are erected along one side of the dancing-ground, each consisting of a dolmen, a monolith, and a carved wooden image representing the ancestral spirit, surmounted by a roof of which the ridge-pole, resting on the head of the image, represents the head and wings of the mythical hawk. By the side of each shrine nine further dolmens or monoliths (depending on which group of alternate generations is performing the rite) are erected, which, joined together, form a continuous line of a hundred stones. Behind all these stand two stone platforms, also furnished with images and roofed, one for each of the two social groups called "Side of the Stone," and on the other side of the dancing-ground is another continuous line of a hundred small stones. These stones all represent ancestors, and it is to them and to the images that the sacrificial boars are tied. The complete *Maki* which, as has been said, is alternately performed by men of alternate generations, is a protracted composite rite lasting, in its extended form, for anything between fifteen and thirty years, during which an almost

[1] Dr. Rivers stayed only eight days, after which he took a passing motor launch to Tangoa.

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endless series of minor rites are performed, each involving the sacrifice of numerous tusked boars and an enormous expenditure of food for feasts. Each village performs its own rite in its own time, and the major rites attract guests from all other villages on the island, as well as from other islands and from the Malekulan mainland. There are numerous dance-cycles, frequently lasting all night, and finally, before the supreme sacrifice, for five days and nights on end. Each dance-cycle has its own songs, many of which commemorate the deeds of ancestors, and its peculiar gong-rhythms beaten on an orchestra of upright slit-gongs. Some of the songs are of surpassing beauty, and the gong-rhythms are so complicated that no European has yet been known to master them. Interspersed between the dance-cycles performed at stated intervals throughout the rite are a series of formal square dances and dramatic performances called *na-leng*,[1] many of which have become secularized, but some of which remain traditional and form a running commentary on the mythological background of the rite. This, as I hope to show in a forthcoming work, is none other than a dramatization of the Malekulan version of the journey of the dead, briefly described by me in a recent article (1934), which itself forms part of the mythology of megalithic peoples as far apart as the Nagas in Assam, the inhabitants of the Tamil country of Southern India, peoples of the Near East, of the Mediterranean littoral, and, in our own islands, of ancient Scotland, and in Scandinavia.

The bearers of this megalithic civilization were a maritime and river-loving people or peoples, the details of whose adventurous migrations yet remain to be worked out in detail—there have been at least two separate migrations of them into Malekula—but there can be little doubt that from Scandinavia to Malekula and beyond they have a common origin. One of the greatest interests to us therefore in Malekula is the fact that it is not impossible that, in the ritual of the *Maki* and in the beliefs associated with it, we may see a variant of one aspect at least of what some of our own forefathers, the megalith builders of Britain, did and thought. This rite is also one of fertility and of re-birth, each participant marking his assumption of new life by taking a new name, usually that of a maternal ancestor. The sacrifice of tusked boars is known on Atchin, both by precept and through historical tradition, to be a substitute for former human sacrifice, and those who make the highest sacrifice take oaths to keep the peace for varying periods, extending to three years, or, in the case of old men, a lifetime. Though cannibalism still exists, it is contrary to present *Maki* practice, but its close association with more ancient religious forms is still evident in that when an enemy is wounded, a dolmen, similar to that erected in the older *Maki* use, is hastily constructed in the bush, and the body is placed upon it and there ritually sacrificed, the victor thereupon taking a new name as in the *Maki* proper.

Though the wooden images of ancestors and hawks, and the roofs erected over the stone monuments rot, the stone themselves are never taken down, and remain as a memorial to those who sacrificed at them, whose stones they are henceforth said to be. I have shown elsewhere (1928) that monolith and wooden image combined represent an earlier form in which there was no

[1] See Mr. Harrisson's reference to similar performances among the Big Nambas, p. 332.

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liminary grades in order to enhance the dignity of those few who had reached the highest rank. In Atchin, on the other hand, owing to the communal nature of the rite and the mutual help afforded by every member of the village community to every other member, a contrary process was at work, the lower grades being already in process of elimination before the arrival of the white man. With the acquisition of the new wealth this process became speeded up, with the result that by the time of my visit they had all disappeared, so that each and every man, youth, and male piccaninny on the island who was capable of sacrificing a pig belonged to the grade *Mal*, much to the chagrin of those in other communities who had taken a lifetime achieving it. Even the older men on Atchin felt somewhat abashed by the general levelling-up, and, in order to assert their own superiority, a new supernumerary grade had been invented, called *Mel-teg*, literally "The *Mal* who stays at home," referring to the vows of abstinence taken after the *Maki*. It is amusing and significant to note that, according to Mr. Harrisson, the young men have again asserted their equality and that now most men on Atchin possess the title *Mel-teg*, and apparently for the moment, in this respect at any rate, democracy has reasserted itself, for there is no record of any further supernumerary grade.

The younger generation of natives made use of the white man's coming not only in the direction of freeing themselves from the domination of the older men. With the acute dramatic sense which is the essence of their culture they had also made up to some extent for other deprivations which the white man had brought about by using both him and his inventions for the enhancement of their already rich ritual life. Pantomimic representations of various aspects of the white man's activities had been incorporated into the dramatic repertory of the *na-leng* plays and dances, muskets were used to heighten the effect of ritual combats during the sex-initiatory expedition to Omba, into the more serious initiation rites on Atchin, in which hoaxes are performed on the initiates, more than one white man's *tour de force* was incorporated, and many of the masks and images were made lurid by means of Reckett's blue.

It is however significant to note that, even in the case of such a wide departure from native tradition as the abandonment of the manufacture of their own long-distance canoes in favour of white men's whale-boats, the old consecration rites were still continued. At one such consecration rite at which I was present over sixty valuable tusked boars were sacrificed, and the supreme sacrifice was that of a bullock, obtained from a trader, for which all the complicated sacrificial ritual was performed; while in the pantomimic dances the skulls of a bullock and two goats were used as masks.

One final word as to the causes of depopulation. At the time of my visit the population was on the decline. Of physical causes the chief was, as has been seen, the introduction of the musket which turned comparatively harmless semi-ritual combats into lethal battles. Second to this, the introduction of diseases, mainly of dysentery, which wiped out whole families. As to the psychological causes put forward by Rivers and others but denied by Mr. Harrisson, all I am able to say quite definitely is that there was at that time a general belief among the older men and some of the young ones that the race was doomed. The old men remembered the day when native culture was the highest achievement of the human race as they conceived it. The appearance

3: Harrisson N-5 (1934-1935) 1936
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ATChin

chief's daughter has been given up for years, Atchin contradicts his theory in fact. Baker I think underestimates the vanity of the native.

The Atchinese are among the very few peoples friendly to the administration, and they now appeal at once for peaceful settlements to all disputes. In the old days they gave a lot of trouble, but living on a small island they found a warship was more significant to them than to the bushmen. War is no more, abortion uncommon; the older men consciously want the place to grow; and grow it does. Thus it was the Atchinese who drew my attention to the exorbitantly high pig payments demanded as bride price all over the area in recent years; with their support I was able to lower the price by 80 per cent., back to pre-white level, thus enabling young men to marry with only normal difficulty. Similarly these folk like European medicines for introduced diseases, but use their own for the endemic ones. Their pig transactions and graded-society (*Maki*) rites have been modified; some things have been taken away, others added, both from white and black sources. Atchin dances are second only to those of Matanavat; they are kept up with exactitude and enthusiasm; also with new and often spontaneous variations in one type of the *na-leng*, the highest manifestation of Hebridean art and living. Sorcery and poison are no longer tolerated; the Atchinese are bitter against the adjacent island Vao for continuing these practices—bitter, but not disbelieving. Magic is not now important; old legends and stories, in which these people excel, are a part of daily life and juvenile instruction; the same myths collected by Layard and myself in 1914 and 1935 respectively agree perfectly, there has been no deterioration. The old burial rites and beliefs survive unimpaired.

In general the old customs that are savage or anti-social under modern conditions have disappeared, while those with business, religious, health, or play value have survived, even expanded. It is in this Europeanized heathenism, this intelligently primitive and adaptive but obstinate outlook, that the ancient Melanesian culture is most likely and able to survive. On Atchin to-day every village has its great drums, in lovely dancing glades, dolmens, carved human and bird effigies; a little distance away behind a native-style stone wall is a cluster of palm houses kept clean; at one corner perhaps a cement and iron house, the men's lodge, pride of the place. The women have more status, charm, freedom, and gaiety than elsewhere in the area.

I found the Atchinese charming people—and charm is a word I seldom think of applying to a Melanesian. They are thoroughly independent and sophisticated, combining Melanesian business ability with a more Polynesian intelligence and grace to direct it. The planters and missionaries have no good word to say for Atchin, which is an indication. Few tribes have had the good luck and intelligence to use the white man's things for their own advantage, in harmony with their own culture. I believe that what the Hebridean needs most to-day is guidance in this direction associated with simple medical aid. New education, religion and outlet are unnecessary and inadvisable now, and perhaps for some time to come. A few sympathetic men and women, without undue prejudice, could with a little money and many medicines work wonders. Atchin might well serve as a model in cultural adaptation. It